REMBRANDT

The Professional Choice

WATER COLOUR BROCHURE

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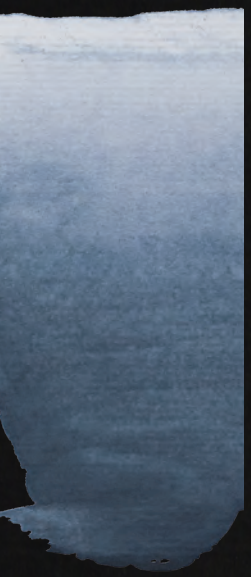
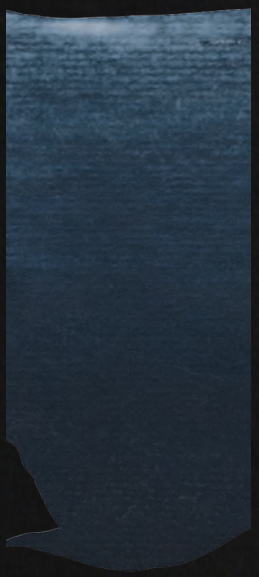
In 1899, the world was introduced to Rembrandt water colours, the first water colour paint from the Netherlands with maximum pigmentation and excellent lightfastness. Thanks to the quality and craftsmanship, which still very much lies at the heart of the production of the paint, Rembrandt has grown into an essential brand for the professional water colourist.

That strive for perfection has remained unchanged in all that time, and we continue to look together with artists for improvements to the colour palette. Exactly 120 years since Rembrandt water colours first appeared on the scene, we are now expanding our range from 80 to 120 colours. We are also improving the formulae of 18 existing colours, so that even more monopigmented colours and unique and innovative pigments are available. Find out more about the new colour palette of Rembrandt water colours.



+++ ⍁ 108
PW4

Chinese white



+++ □ 112
PW6

Transparent titanium white

+++ ■ 106
PW6

Opaque white

Thanks to the high covering power of the pigment PW6, this colour is very opaque and therefore very suitable for, for example, adding highlights in the upper layers of your work.

+++ ⍁ 207
PY35

Cadmium yellow lemon

All cadmium colours of Rembrandt are from now on monopigmented, cadmium yellow lemon as well. This improvement makes it possible to obtain purer mixtures.

Before:

+++ ⍁ 254
PY184

Perm. lemon yellow

+++ □ 272
PY128

Transparent yellow medium

Transparent yellow medium is monopigmented on the basis of PY128 and is somewhere between a cool and warm yellow.

+++ □ **246**
PY154

Azo yellow light

Azo yellow light is from now on monopigmented on the basis of PY154. Thanks to the purity the colour mixes well.

Before (268):

+++ ⍁ **209**
PY35

Cadmium yellow

+++ □ **247**
PY83

Azo yellow medium

Azo yellow medium is from now on monopigmented on the basis of PY83. Thanks to the purity the colour mixes well.

Before (269):

+++ □ **248**
PY110

Azo yellow deep

Azo yellow deep is from now on monopigmented on the basis of PY110. Thanks to the purity the colour mixes well.

Before (270):

+++ □ **244**
PY154/P048

Indian yellow

+++ □ **242**
PY150

Aureoline

+++ ☐ 238
PY150/PO48

Gamboge

+++ ◰ 223
PBr24/PY53/PW6

Naples yellow deep

NEW

+++ ◰ 291
PW6/PBr7

Titanium buff

Thanks to the addition of the earth pigment PBr7 to the formula, titanium buff is, as a grey white tint, an ideal alternative for the bright whites in your palette.

+++ ◰ 224
PY42/PO43/PW6

Naples yellow red

NEW

+++ ◰ 297
PO72

Benzimidazolone orange

Benzimidazolone orange is monopigmented on the basis of PO72 and has an attractive yellowish undertone. The colour has a somewhat higher covering power.

IMPROVED

+++ ◰ 211
PO20

Cadmium orange

All cadmium colours of Rembrandt are from now on monopigmented, cadmium orange as well. This improvement makes it possible to obtain purer mixtures.

Before:

+++ □ 278
PO71

Pyrrole orange

Pyrrole orange contains the pigment PO71, the most lightfast, transparent orange pigment available.

+++ □ 264
PO64

Brilliant orange

Brilliant orange replaces the colour 266 permanent orange and is - in contrast to its predecessor - monopigmented on the basis of PO64. In pure form the colour corresponds with that of cadmium orange.
Before (266):

+++ □ 311
PR255/PY154

Vermilion

+++ □ 377
PR255

Permanent red medium

+++ ⍁ 305
PR108

Cadmium red

All cadmium colours of Rembrandt are from now on monopigmented, cadmium red as well. This improvement makes it possible to obtain purer mixtures.

Before (303):

+++ □ 371
PR254

Permanent red deep

+++ □ **354**
PR178

Perylene red deep

Perylene red deep has a warm red undertone and is monopigmented on the basis of PR178.

+++ ⍁ **306**
PR108

Cadmium red deep

+++ □ **364**
PR207

Quinacridone red

Quinacridone pigments are known for their brightness and excellent lightfastness. This quinacridone red is monopigmented on the basis of PR207, which is exceptionally transparent.

+++ □ **379**
PR149

Perylene red

Perylene red is an intense medium red and is monopigmented on the basis of PR149.

++ ⍁ **355**
PR170

Naphtol red bluish

Naphtol red bluish is monopigmented on the basis of PR170 and is a bluish red with a somewhat higher covering power.

+ □ **326**
PR83

Alizarin crimson

+ □ 331
PR83

Madder lake deep

+++ □ 336
PR187

Permanent madder lake

Permanent madder lake is from now on monopigmented on the basis of PR187. This improvement makes it possible to obtain purer and more attractive mixtures.

Before:

+++ □ 318
PR264

Carmine

Carmine is from now on monopigmented on the basis of PR264. This improvement makes it possible to obtain purer and more attractive mixtures.

Before:

+++ □ 324
PR264/PR101

Permanent madder brownish

+++ □ 325
PR264/PV19

Permanent madder purple

+++ ⍁ 349
PR101

Venetian red

+++ ◪ 347
PR101/PR264

Indian red

+++ □ 321
PR254/PV19

Permanent madder light

+++ □ 366
PV19

Quinacridone rose

+++ □ 367
PV19

Quinacridone rose reddish

Quinacridone pigments are known for their brightness and excellent lightfastness. This Quinacridone rose reddish is monopigmented on the basis of PV19.

++ □ 368
PR122

Quinacridone rose magenta

Quinacridone pigments are known for their brightness. This quinacridone rose magenta is monopigmented on the basis of PR122 and is the transparent equivalent of the colour 357 Rose.

++ ◩ 357
PR122/PW6

Rose

Rose has a brilliant colour and is opaque due to the addition of pigment PW6.

+++ □ 567
PV19

Permanent red violet

+++ □ 365
PR202

Quinacridone red violet

Quinacridone pigments are known for their brightness and excellent lightfastness. This quinacridone red violet is monopigmented on the basis of PR202 and is transparent with a brilliant undertone.

+++ □ 595
PV32

Benzimidazolone violet

Benzimidazolone violet is monopigmented on the basis of PV32 and has a red violet colour tone with a high degree of lightfastness.

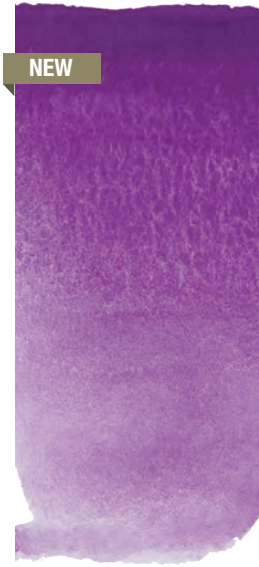
+++ □ 532
PV19/PB15

Mauve

+++ □ 593
PV55

Quinacridone purple bluish

Quinacridone pigments are known for their brightness and excellent lightfastness. Quinacridone purple bluish is monopigmented on the basis of PV55, a pigment that has recently been introduced to the market.



+++ □ 596 G
PV16

Manganese violet

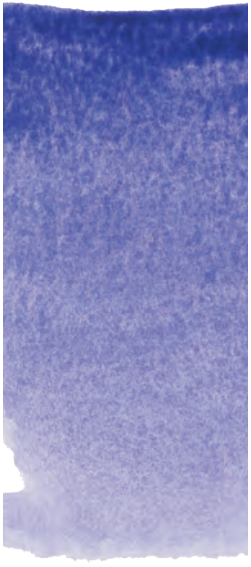
Manganese violet is monopigmented on the basis of PV16. These bright tints granulate somewhat.

++ □ **548**
PV23

Blue violet

Blue violet is monopigmented on the basis of PV23 and has an intense, transparent colour tone.

Before (568):



+++ □ **507 G**
PV15

Ultramarine violet

+++ ◪ **539 G**
PV14

Cobalt violet

+++ ◩ **525**
PB29/PV15/PW6

Lavender

Lavender has a soft blue colour tone and is somewhat opaque due to the addition of the pigment PW6.

+++ □ **506 G**
PB29

Ultramarine deep

+++ □ **503 G**
PB29

French ultramarine

The type of pigment that is used for French ultramarine remains the same, but from now on is derived from another source. The result is a very granulated ultramarine.

Before:

+++ ⍁ 512
PB29/PB15/PW6
Cobalt blue (ultram.)

+++ ⍁ 511 G
PB28
Cobalt blue

+++ □ 583
PB15
Phthalo blue reddish

+++ □ 576
PB15
Phthalo blue greenish

+++ □ 508
PB27
Prussian blue

+++ □ 585
PB60
Indanthrene blue

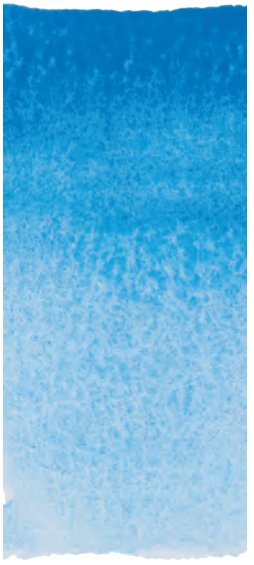
+++ ∅ 533
PB15/PBk6

Indigo

+++ ∅ 598 G
PB36

Cerulean blue greenish

Cerulean blue greenish is monopigmented on the basis of PB36, which has excellent lightfastness and granulates somewhat.



+++ ∅ 534
PB35

Cerulean blue

+++ ∅ 535
PB15/PW6

Cerulean blue (phthalo)

Cerulean blue based on phthalo pigments is a synthetic equivalent for the natural cerulean blue. This variant is characterised by the intense bright blue colour tone.

Before:

+++ ∅ 586
PB28

Cobalt turquoise blue

Cobalt turquoise blue is monopigmented PB28, and a brilliant colour with light granulation and very good lightfastness.

+++ □ 522
PB15/PG7

Turquoise blue

+++ ⍁ 550 G
PB36

Cerulean blue deep

Cerulean blue deep is monopigmented on the basis of PB36, and is a granulated pigment which is extremely lightfast.

+++ □ 682 G
PG26

Cobalt turquoise green

The type of pigment that is used for cobalt green remains the same, but from now on is derived from another source. The result is a turquoise colour tone that is more brilliant than its predecessor.
Before (610):

+++ □ 640
PG7/PB15

Bluish green

+++ □ 616 G
PG18

Viridian

+++ □ 675
PG7

Phthalo green

+++ □ 615
PG36

Emerald green

+++ □ **681**
PG36
Phthalo green yellow

Phthalo green yellow is monopigmented on the basis of PG36. Whereas the colour 675 Phthalo green has a more bluish undertone, this phthalo green is more yellowish with a very good lightfastness.

+++ □ **662**
PG7/PY154
Permanent green

+++ □ **633**
PY154/PG7
Permanent yellowish green

+++ □ **623**
PY150/PG7
Sap green

+++ □ **644**
PG7/PY150
Hooker green light

+++ □ **645**
PG7/PY150
Hooker green deep

+++ ⍁ 668
PG17
Chromium oxide green

+++ ☐ 629 G
PG23
Green earth

+++ ☐ 620
PG7/PY150/PV19
Olive green

NEW

+++ ☐ 296
PY129
Azomethine green yellow

Azomethine green yellow is monopigmented on the basis of PY129 and has an exceptionally bright undertone. The colour has an excellent lightfastness.

+++ ☐ 227
PY43/PY42
Yellow ochre

IMPROVED

+++ ☐ 231 G
PY43
Gold ochre

The type of pigment that is used for gold ochre remains the same, but from now is derived from another source based on natural earth pigment. The colour is deeper and has a fuller undertone.
Before:

+++ ☐ 265
PY42
Transparent oxide yellow

+++ ☐ 234 G
PY43
Raw sienna

+++ ☐ 229
PO48
Quinacridone orange

Quinacridone pigments are known for their brightness and excellent lightfastness. This monopigmented quinacridone orange is a warm brown with an orange undertone.

+++ ☐ 378
PR101
Transparent oxide red

+++ ☐ 411
PBr7
Burnt sienna

+++ ☐ 409
PBr7
Burnt umber

+++ ☐ **410 G**
PBr8

Greenish umber

Greenish umber is from now on monopigmented on the basis of PBr8. This natural earth pigment has a greenish undertone.

Before (408):

+++ ☐ **417**
PY42/PR101/PBk11

Transparent oxide umber

Transparent oxide umber is the synthetic variant of umber tones, which has a higher colour concentration. Natural pigments generally have softer colour tones than synthetic equivalents.

+++ ☐ **416**
PBK7/PR101

Sepia

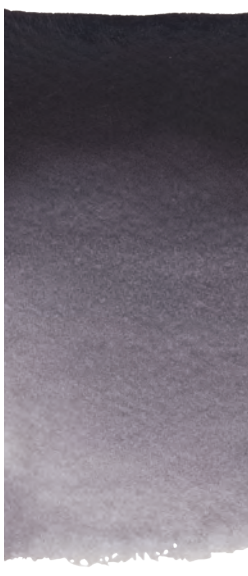
+++ ☑ **403**
PR101/PBK7

Vandyke brown

+++ ☐ **749**
PBk26

Spinel grey

Spinel grey is monopigmented on the basis of PBK26, a newly developed synthetic grey pigment. This grey has a warm colour tone and granulates slightly.



+++ ☐ **715**
PBk6/PV19

Neutral tint

Dusk colours

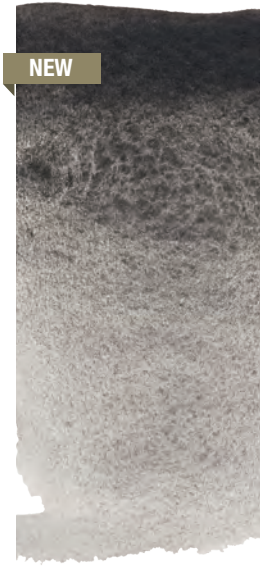
+++ □ 708
PBk6/PB15

Payne's grey

+++ □ 748
PBk11/PBr7

Davy's grey

Davy's grey is a light granulating, cool grey with a green undertone. The colour is named after Henry Davy, a British landscape artist from the 19th century.



+++ ◩ 735 G
PBk11

Oxide black

Oxide black is a naturally granulating colour. The heavier pigment particles collect in the deeper layers of the paper, thereby creating the irregular effect of granulation.

+++ □ 701
PBk9

Ivory black

Ivory black is monopigmented. The black derives from a natural source and has a warm colour tone. In the past, the colour was obtained by burning the remains of ivory chippings. This is the only non-vegan colour in the Rembrandt water colour range.

Before:

+++ ◪ 702
PBk6

Lamp black

Lamp black is monopigmented on the basis of PBk6. This black has a neutral colour tone, like the soot from oil lamps from which artists used to obtain this colour.

Before:

+++ ◩ 230 G
PBk11/PY128

Dusk yellow

The unique pigment combination of dusk yellow can be seen on paper as a granulating colour with a darker full tone and yellow undertone. The darker pigments collect in the deeper layers of the paper, thereby creating the granulating effect.

Metallic colours

++ ◩ 373 G
PR122/PBk11

Dusk pink

The unique pigment combination of dusk pink is seen on paper as a granulated colour with a deeper full tone and a rose undertone. The darker pigments collect in the deeper layers of the paper, thereby creating the granulating effect.

+++ ◩ 630 G
PBk11/PG7

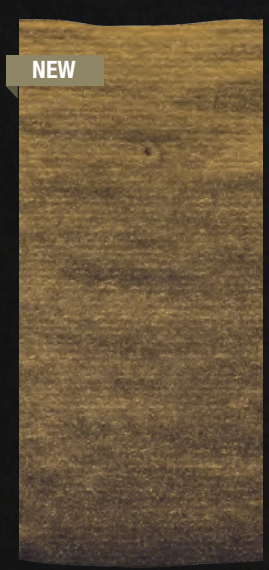
Dusk green

This unique pigment combination of dusk green is seen on paper as a granulated colour with a darker full tone and a green undertone. The darker pigments collect in the deeper layers of the paper, thereby creating the granulating effect.

+++ ◩ 800
Coated Mica

Silver

After drying, metallic paints look like a layer of precious metal in which the light is reflected.



+++ ◩ 802
Coated Mica

Light gold

+++ ◩ 805
Coated Mica

Copper

+++ ◩ 840
Coated Mica

Graphite

Interference colours

+++ ◩ 843
Coated Mica

Interference white

Interference colours shine with an even pearlescent sheen in your work, allowing you to add some surprising effects and highlights. To achieve the optimum effect, apply a thin layer of paint to a dark ground, such as black water colour paper or a previously applied layer of paint. The intensity of the colour changes with the light incidence and viewing position.

+++ ◩ 846
Coated Mica

Interference blue

+++ ◩ 847
Coated Mica

Interference violet

+++ ◩ 848
Coated Mica

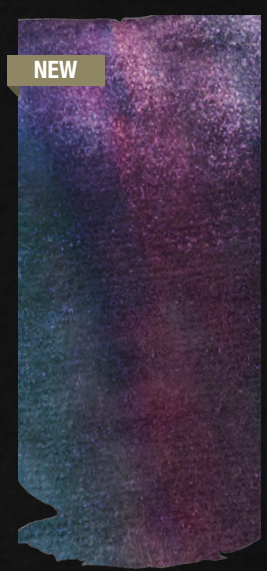
Interference green

Chameleon colours

+++ ◩ 860
Coated Glass

Chameleon gold / red / violet

Chameleon colours change colour as soon as you alter your viewing position or the light incidence. To achieve the optimum effect, apply a thin layer of paint to a dark ground, such as black water colour paper or a previously applied layer of paint. This chameleon colour has a colour sequence from gold to red to violet.

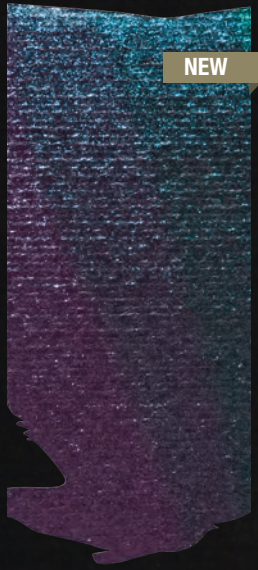


+++ ◩ 861
Coated Glass

Chameleon red / violet / blue

This chameleon colour has a colour sequence from red to violet to blue.

Spark colours



+++ ◩ 862
Coated Glass

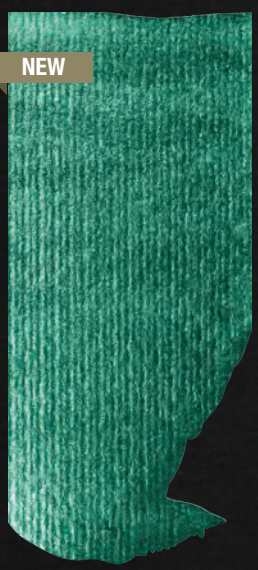
Chameleon violet / blue / green

This chameleon colour has a colour sequence from violet to blue to green.

+++ ◩ 863
Coated Glass

Chameleon blue / green / gold

This chameleon colour has a colour sequence from blue to green to gold.



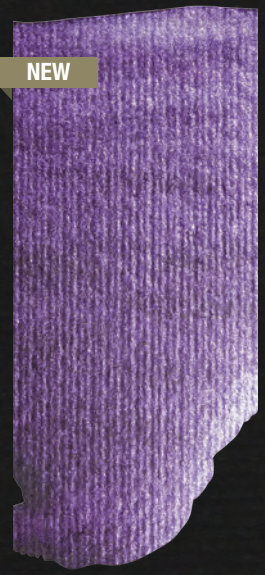
+++ ◩ 864
Coated Glass

Spark green

Spark colours sparkle like stars at night with an irregular sheen, due to the subtle differences in size of the reflecting pigment particles. To achieve the optimum effect, apply a thin layer of paint to a dark ground, such as black water colour paper or a previously applied layer of paint. The light incidence and viewing position play with the intensity of the colour.

+++ ◩ 865
Coated Glass

Spark blue



+++ ◩ 866
Coated Glass

Spark violet

+++ ◩ 867
Coated Glass

Spark pink